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ENTENTE CORDIALE

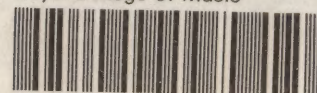
WRITTEN AND COMPOSED BY

ETHEL SMYTH

Vocal Score

J. CURWEN & SONS Ltd., 24 BERNERS St., LONDON, W. 1

Royal College of Music



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ENTENTE CORDIALE

(Curwen Edition 3662)

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A post-war Comedy in One Act

(Founded on fact)

Written and composed by

ETHEL SMYTH

(Bengal Military Orphan)

Vocal Score

LONDON

J. CURWEN & SONS Ltd., 24 BERNERS STREET, W. 1

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ENTENTE CORDIALE

A post-war Comedy in one Act — founded on fact

ERB IGGINS, Mess Corporal; a popular personality	(Tenor)
Private BILL BAYLIS; his clever friend	(High Baritone)
GRUMMINS, Batman; a "dug-out"	(Bass)
CHARLES ARCOT, Interpreter	(Bass Baritone)
EMMA IGGINS, Erb's wife	(Mezzo Soprano)
JEANNE ARCOT, Charles's wife	(Soprano)
THE ADJUTANT	} (Non-singing parts)
1st & 2nd ABLE-BODIED SEAMAN	
A TELEPHONE CLERK	
SOLDIERS, belonging to the 10 th London Bridge Regiment, their wives, market men and women	

SCENE: A small Town in N. France not far from the Coast

TIME: Summer 1919

ENTENTE CORDIALE

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NOTE. The names of the bugle calls introduced in Nos 1 and 7 are given in the text; also the derivation of two French folk-tunes used in N° 8. The melody of N° 4, which I took to be a particularly gay specimen of French traditional music, (and which indeed has taken rank as a folk-tune in France) turns out to be a *Romance* by Méhul.

E. S.

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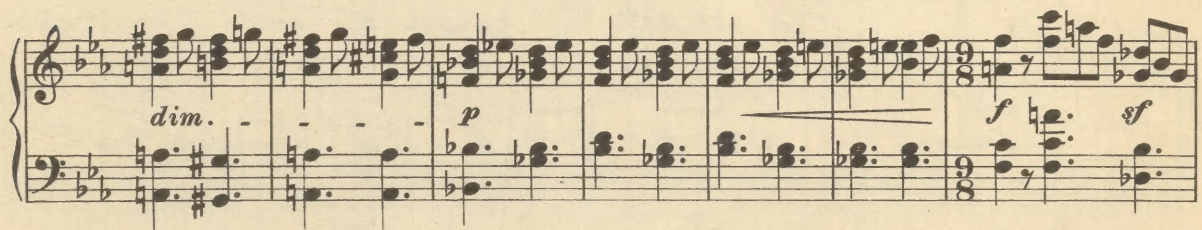
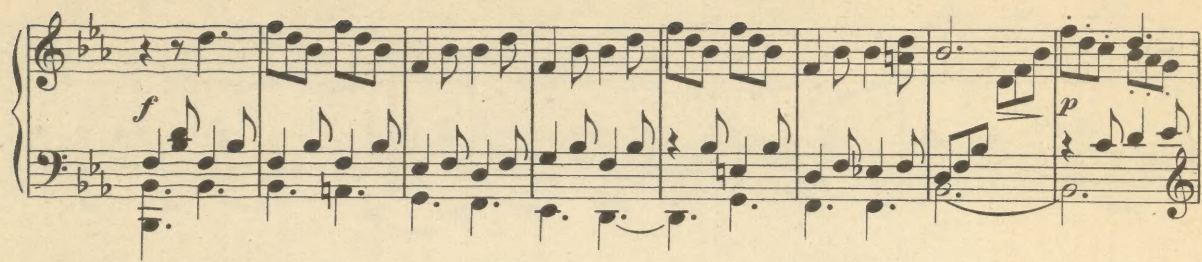
Nº 1 Overture

Allegro con brio ♩ = 104 *poco rit. a tempo*

f *p* *cresc.* *tr* *f* *pp* *mf* *f*

This page contains six systems of musical notation for piano, written in a minor key (three flats in the key signature). The notation includes various musical elements such as triplets, dynamics, and time signatures.

- System 1:** Features triplets in the right hand and chords in the left hand. Dynamics include *sf*, *p*, *mf*, *cresc.*, and *f*.
- System 2:** Continues the melodic and harmonic development with chords and moving lines in both hands.
- System 3:** Includes a *p* dynamic in the left hand and a *cresc.* marking in the right hand.
- System 4:** Features a change in time signature to 2/4 and 4/4. Dynamics include *f*, *sf*, *mf*, and *f*.
- System 5:** Includes a *cresc.* marking and a change in time signature to 2/4 and 4/4. Dynamics include *sf*, *mf*, and *cresc.*.
- System 6:** Features a *cresc.* marking and a change in time signature to 6/8 and 8/8. Dynamics include *sf*, *p*, and *cresc.*.



The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The time signature is 6/8.

System 1: Treble and bass staves. Dynamics: *ff*.

System 2: Treble and bass staves. Dynamics: *ff*, *f*.

System 3: Treble and bass staves. Dynamics: *ff*, *f*.

System 4: Treble and bass staves. Dynamics: *dim.*, *p*.

System 5: Treble and bass staves. Tempo markings: *poco a poco slentando*, *rit. molto*. Dynamics: *p*.

System 6: Treble and bass staves. Tempo markings: *a tempo*. Dynamics: *dim.*, *pp*, *poco a poco cresc.*.



First system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords. Bass staff contains a series of eighth-note chords. Dynamics: *sf*, *sf dim.*.

Second system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords. Bass staff contains a series of eighth-note chords. Dynamics: *rit. poco*, *Poco meno mosso*, *p*.

Third system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords. Bass staff contains a series of eighth-note chords. Dynamics: *espress. pp*, *p*, *mf*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords. Bass staff contains a series of eighth-note chords. Dynamics: *cresc.*, *dim.*, *pp*. *Ad.* (Ad libitum) marking.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords. Bass staff contains a series of eighth-note chords. Dynamics: *mp*, *pp*. *Ad.* (Ad libitum) marking.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords. Bass staff contains a series of eighth-note chords. Dynamics: *mf*, *rit.*, *dim.*, *pp*.

Sostenuto

pp *pp* *ppp*

rit. 8 8 8

Molto Allegro ♩.: 132

ff

ff

Animato

poco string. *ff*

8

ff

8

rit. *sost.*

ff *ff* *ff*

8

Nº 2 A Character

(Bill)

Molto Allegro ♩ = 168

My

fa - ther said a thing one day That ought to be stuck in a hymn and sung: "Un -

less you've something pleasant to say" Said he to the children "hold your tongue!" -

hold your tongue! But this old chap is cul.ti.vating The

cri - ti - cal spi - rit - (quite the worst -) And if there is a de - vas - ta - ting

Thing to be said he'll say, it or burst, say it or burst. He'll

ask you why you don't be - gin To grow a beard on your run - a - way chin, And

tell your wife in a laughing way She's look - ing ra - ther yal - ler to - day, And

ask her if she buys her clo's At jum - ble sales to scare the crows,

the crows! In short, he's a cha-rac-ter!

sf *dim.* *Glissando with B^b* *mf*

What they call a cha-rac-ter! And when he's rude you're ex-pected to say with a

p

smile: "Ain't he a character!" To

mf *pp* *f* *sf*

be sin-cre I don't pre-tend, And telling the truth is an o-dious trick; I

pp

hate the faith-ful wounds of a friend, And flatter-y never has made me sick!

sfp *sf*

made me sick. But he believes in speaking out,

(spoken) (sung)

p *pp* *pp*

Thinks it bet-ter to let you know The queer re-port that's going a - bout, And

pp

why the neighbours a-void you so, a - void you so. To

f *p* *pp* *sf* *sf*

hear 'im lay - in' down the law You might con-clude he's a bit of a bore, Yet

pp

never guess it's all dead wrong, Made up by him as he goes a - long But

mf *p*

when he talks a - bout a - broad You know the chap's a rud - dy fraud,

pp *cresc.* *f*

a fraud! But there! he's a cha - rac - ter -

sf *dim.* *mf* *glissando with B \flat*

What they call a cha - rac - ter And cheek goes down like a spoonful of strawber - ry

p

jam, if you're a character! I'm

mf *pp* *f* *sf*

well a - ware that types like his Oc - cur in the coun - try and in town, But

pp

what I of ten won der is Why no bo dy knocks these blighters down!

piu, f *dim.*

knocks them down. They cadge for a meal when there's nothing to eat, And

f *cresc.* *sf* *pp*

don't turn up when they say they will. They let you think they're standing treat, And

mf *cresc.*

leave it to you to pay the bill. They

f

won't drink wa ter can't eat fish But al ways get the pick of the dish, They

pp *cresc.*

name your faults with-out being asked And ob - vious er-rors in your past, And

mf

won - der how your charming wife En - joys the hash you've made of her life!

p

Hot re - form-ers, in their zeal They tread on your corns, and make you squeal, And

pp *cresc.*

as their heads are built of wood They really think they're doing good! do - ing

mf *cresc.* *f*

good! But not being a

f *mf* *f*

character, My - self I loathe a character! Sooner than cope with one of these I'd
pp
tac - kle a - ny job you please; Take the floor in a solemn set Of
p
Lan - cers with a Suf - fragette, Dance a jig with a girl that limps,
pp
Ask a Bishop to tea and shrimps, Share my bed with an an - gry mouse,
sfp *pp*
Spend a week in a mon - key - house, Sail in a boat, ride on a swing,
cresc. *sf* *sf*

Ra-ther a-ny mor - - - tal thing ra - - - ther a-ny, rather a-ny

f *ff* *fp*

rit. Tempo I

mor - tal thing Than live with a character;

f *rit.* *p* *mf*

(in falsetto, if possible)

Save me from a cha-rac-ter! And if you har-bour a foolish de-sire To be

p

(normal)

loved- Don't be a character!

mf *pp* *p* *ff* *sff*

mf *f* *ff*

Nº 3 Solo: "Irregularities" (Erb)

Allegretto animato ♩ = 104

mf p

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with dotted half notes and eighth notes. Dynamics range from mezzo-forte (mf) to piano (p).

Erb

1. You plods a long as well as you can, And does your duty
life we lead has many a charm. No surprise or

The first system of the vocal melody is in 6/8 time. The piano accompaniment consists of two staves. The right hand has a steady eighth-note accompaniment, and the left hand has a simple harmonic line. Dynamics include piano (p) and mezzo-forte (mf).

like a man — Out here. A soldier's life ain't
sudden alarm — Out here. But still it ain't a

The second system continues the vocal melody and piano accompaniment. The piano part features a more active right hand with sixteenth-note patterns. Dynamics include mezzo-forte (mf) and piano (p).

al - ways pleasant.. All bul - ly beef and no roast pheasant, O —
life as I like! Such a dull 'ole I never did strike. O —

The third system concludes the piece. The vocal melody ends with a final note. The piano accompaniment features a crescendo (pp cresc.) leading to a forte (f) ending. Dynamics include piano (pp), crescendo (cresc.), and forte (f).

dear! _____ And if you start a rag with the boys, And
dear! _____ And if you should see two pretty gurls—

dim. *animato* *p*

'appen to make a bit of a noise— Bark like a dog, and sing and shout, And
Up at a wind-er combing their curls "Good day"— says you, in the par. ley voo, And

sf *mf* *sf* *mf*

some gets throwing the boots a-bout, some gets throwing the boots a-bout,
kiss your 'and, why of course you do, kiss your 'and, why of course you do,

pp *f* *mf* *f*

throwing the boots a-bout! When
why— of course you do! Then

sf *ff* *mf*

bang! bang! 'oo's at the door? It's the Sergeant Major's fist of course,
O lor! you look round, And of course there's an officer passin' by,

And you always know he's a little bit cross When you hear 'im drivin' his
And 'e fixes you with 'is cold grey eye, And don't you wish you could

feet through the floor. sink through the ground! Old yer Not one

row' says 'e' They'll 'ear you over at the Sergeant's classes;
word 'e'll say But you jolly well know 'e's out for slaughter;

"Strange thing ow"(says 'e)"Grown men will be have like mad jack-as - ses!"
 "Av you 'eard"(e'll say)"Of men be - -'aving as they did - n't oughter?"

1st Verse 2nd Verse
 (spoken)

O! O! O! O!

As for 'is manner and voice, They ain't as you might say tame, But 'is
 Though we're so ter - ri - ble stern They can't put a lock on your door. But the

language is wonderful choice And the mo - ral is always the same, al -
 screw'll be given an ex - tra turn, With mo - ral, as be - fore, with

ways the same;
mo-ral as be-fore;

pp *f* *sf*

"No ir-re-gu-la-ri-ties! And 'oo's bin a play-in' with the
"What the Ar-my's com-in' to I'd really be a-fraid to

sf *mf*

ink? Why it's runnin' like a riv-er, And there's some o' you'll shiv-er When you
guess, With a married man a winkin' And a smiling and a blink-in' At a

pp

find your-selves in clink!"
gurl in a blue print dress!"

Why! _____ with -

cresc. *f*

out ir-re-gu - la-ri-ties Lor lummy wouldn't life be flat! If you

1st time
can't av fun with it Better'av done with it, Better go out like that!

rit. 2. This

2nd time
bet-ter go out like that, - bet-ter go out, bet-ter go out,

bet-ter go out like that, like that, like that, — go

f *pp* *cresc.* *f*

out — like that! —

Più mosso

gliss. *f* *ff* *p.*

(dancing)

mf *cresc.* *p.*

ff

8.....

ff *mf* *ff* *p.*

Nº 4 Trio: "Nothing in writing."

(Jeanne, Erb, Bill)

Allegretto grazioso ♩ = 100

Piano introduction in A major, 6/8 time. The right hand features a melody with eighth-note patterns and slurs, while the left hand provides a steady bass line. Dynamics include *mf*, *cresc.*, and *f*.

Erb

O Ma-dam I wish I was a - ble To say how I long—

Erb's first vocal line in A major, 6/8 time. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p*.

Jeanne

— for that bird! I go fetch my nice little ta - ble I surely come back, — on my word! The

Erb

Second vocal lines for Jeanne and Erb. Jeanne's line begins with "— for that bird! I go fetch my nice little ta - ble I surely come back, — on my word! The". Erb's line begins with "The". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p*.

No - ta - ry Pub - lic 'll tell you Why the chit has got to be signed;

Final vocal line in A major, 6/8 time. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mf*.

Sure - ly Ma - dam you're far too kind To think that a sol - dier 'ld

pp *cresc.*

sell you, To think that a sol - dier 'ld sell you!

f *p* *mf*

Bill

Par trop cher! Tray bell pool, ——— tray bell

p *pp*

Jeanne

pool! Be - fore 'e go off to ze fight - ing Mon ma - ri 'e say in my ear;

più f

p *cresc.* *f* *p*

"Spik what-ev-er you like, my dear. But nev-er give noz-ing in -r-rit - ing but

pp *cresc.* *f*

nev-er give nozing in -r-rit - ing!" Be - fore 'e go off to ze

Erb

Be - fore he went off to the fight - ing

Bill

Her ma - ri he

p *mf*

fight - ing 'e say in my ear, "Spik what-ev-er you like, my dear, But

Her old man 'e says in her ear "Speak what-ev-er you like, my dear, But

says _____ in her ear "Nev - er give noth - ing in

p *pp* *cresc.*

nev_er give noz_ing in -r-rit - ing but nev_er give noz_ing in -r-rit -
 nev_er give nothing in writ - ing but nev_er give nothing in writ -
 writ - ing, but I say She

ing, nev_er give noz_ing in -r-rit - ing
 ing, just one word
 must give you something in writ ing, she must give you something in

nev_er give noz_ing in -r-rit - ing, in -r-rit - ing, in
 one word in writ ing, in writ ing, in
 writ ing, in writ ing, in writ ing, in

f *dim.* **Poco più mosso**

-r-rit - - - - - ing.

f *dim.* **Poco più mosso**

writ - - - - - ing. *p* She

f *dim.* **Poco più mosso**

writ - - - - - ing.

f *dim.* *p*

p But nev - er give noz - ing in -r-rit - ing, in

must give us something in writ - - ing, in writ - ing, in

Some - thing in

pp

-r-rit - ing. No noz - ing!"

writ - ing.

writ - ing.

accel. *mf* *pp*

Nº 5: Arrival Chorus.

(Soldiers, their Wives, Emma)

Allegro non troppo ♩ = 116

Women *f* *ff* Full Chorus

Cheer - - - i - o! Cheer - - - i - o!

Men *f* *ff*

Cheer - - - i - o! Cheer - - - i - o!

Cheer - - - i - o! Cheer - - - i - o!

Cheer - - - i - o! come along, come along, come along!

Women

mf
O there was ev - er such a fuss when the train broke down!

p

Men

f
Some - bo - dy wir - éd for a bus from the near - est town!

f

Women

mf
Ain't there a shock - in' lot of dust, and a bum - py road!

p

Men

f
Luck that a ty - re did - n't bust, you was such a load!

f

Altos

Father went on a bout 'is cough! 'e was that down 'ar - ted!

f *p*

Sopranos & Altos

Bless you, we could_n't shake 'im off till the old boat start - ed!

mf

Basses

Shame - ful to lead you such a dance! it's a fair dis - grace!

p

Tenor & Basses

I keep on telling 'em as France is a one-horse place! a one-horse

f

S. & A.
p

place. While we was standin' on the quay we was much admired!

pp

T. & B.

f

Come on and 'av a cup o' tea for you make me tired!

f

S. & A.

mf

Laugh! why I thought I should 'av died sitt - in' on that bench!

pp

T. & B.

f

Pi-ty the butter they applied was applied in French, _____ in French!

f

cresc.

Emma

dim.

Keep on a smilin' if you can but it's bloomin' fine!

ha! ha! ha!

ff

dim.

p

T. & B. *f* Each of 'em 'angin' to a man and I can't see mine!

Cheer - - - i - o!

p

Sopr. *mf* You nev-er see a fin-er night and the sea like glass!

T. & B. *f* Cheer - - - i - o!

f sf sf sf p

S. & A. *f* Por Mis-sis 'Ig-gins 'ad a fright for she lost 'er pass!

mf p

T. & B. Mind where you 're stepp-ing Mrs. Lee or you'll break your leg!

mf

2 Sopr.

S. & A.

f
I'll have a rasher to my tea and a new laid egg.

T. & B.
f
a new laid egg, a new laid

f
a new laid egg, a new laid

f
p
f

egg. ——— *f*
O was there ev_er such a lark! Why we're all in pairs,

egg. ——— *f*
O was there ev_er such a lark! Why we're all in pairs,

f
f

Just like the cou_ples in the Ark go_ing in to prayers!

Just like the cou_ples in the Ark go_ing in to prayers!

8.

S. & A. *ff*

Like the couples in the Ark _____ go.ing in to

T. *ff*

Like the couples in the Ark _____ go.ing in to

B. *ff*

Like the couples in the Ark _____ go.ing in to

ff sf sff sff

prayers!_

prayers!_

prayers!_

accel. rit.

accel. rit.

sf

Nº 6 Solo: "Little Things."

(Emma)

Andante pastorale ♩ = 58

Of
 good luck and bad we has our share, And life's made up of patches, But it's
 lit-tle things that is 'ard to bear, The ti - ny rubs and scratches. —
 When somebody said we was nearing this place, Thinks

p *dim.* *pp* *pp* *mf* *mf*

I, with a catch in my breath, — “In less than an ho-ur you’ll see ’is dear face And

feel ’im arf squeeze yer to death, arf squeeze yer to death, squeeze —

— yer arf to death!’ No won-der my heart is fit to burst With

grief and dis - ap - point - ment! It’s lit-tle things up - sets us worst. —

poco rit. a tempo

Things like a fly in the oint - ment!

poco rit. a tempo

pp *p* *pp* *mf*

As

some-one said in a book I've read It's tri-fles makeup your rich-es It's the

pp

lit-tle— ways of a - ny-one dear That charms you and be -

mf

witches! _____ But humour and study a man as you may They

all likes a bit of va - rie - - ty... And ma - ny an 'us - band is

ta - ken that way, _____ ta - - ken that way. _____

It's quite a phase - of so - cie - ty! It's

poco rit. *a tempo*

not his beau-ty, you un-derstand, But just a something a - bout 'im- And

pp

if there's a spree or a rum-pus on 'and, Lor bless yer, they can't do with -

f *mf*

out 'im! Yet he's nei-ther sharp nor sul-ky at home As most of them po-pular

pp

chaps is, And his heart is true, though in - clined to roam, Which leads to a few lit-tle

mf *dim.*

poco sost.

lap - ses. O dear! those same lit_tle lap_ses!

poco sost.

sfp *sfp* *pp*

rit. *Meno mosso*
ma a tempo

My ap - point - ed cross it per - haps is! But as

rit. *pp* *mf*

rit. *sost.*

long as he loves me I'll al - ways try To bear with his slips and col -

rit. *sost.* *colla voce*

f *p*

lap - ses! *a tempo*

pp *mf* *p* *sf*

Nº 7 Solo: "Directions"

(Grummins)

(see foot note)

Allegro marziale ♩ = 116

f marcato

Grummins

You go straight on till you come to the place Where the road splits up in to

sf *p*

two; Then right wheel! Count three paces (One, two, three.) And

(spoken on note)

mf *sf* *mf* *f* *sf*

b)

when you come to the cor-ner Form fours look for a house And a

p *mf* *sf* *pp*

3662 NB: The Routine and Cavalry Field Calls used in this number are:
a) Boot and Saddle; b) As you Were; c) Retreat; d) Gallop; e) Charge; f) Officers' Dinner.

CURVEN

(barking)

great big dog as guards it. (Woof! Woof! Woof!) You

then retire, about turn quick march!

cresc. *p* *f* *sf* *sf* *sf*

And stand at ease if you can! And

a) *sf* *p* *f* *sf p*

if you meet with an British Soldier Don't get ask in' im the way,

pp *mf*

For e's sure to say "I'm a stran-ger myself.. Just dropped out of an

ae-ro-plane, out of an ae-ro-plane!.. Sorry I can't 'elp yer!"

And e-ven if 'e told you, e'd tell you wrong And

say "to the right" — when 'e means "to the left" as they al-ways do,

And say "to the right" — when 'e means "to the left" as they

always do — and — always will — So

listen to me, — and I'll tell yer once

more.

You go straight on till you come to the place Where the road splits up in to

two; Then mark time! back three paces (One two three) And

once you've rounded the corner Step *short*, don't you start To run, or the dog'll

(barking)
chase yer! (Woof! Woof!) And if you're looking for the Marsh

It ain't as big as Tra - fal - gar Square — Nor

yet as small as a ta - blecloth In fact e - ven you —

— can't miss it, in fact e-ven you can't

dim. *pp* *cresc.*

miss it..Though you'll turn to the right — when told to the left As you

f *p* *cresc.*

always do — and al-ways will. —

f *sf* *ff*

Then — right dress! left wheel! Slope arms! Or - der arms!

pp *sf* *p* *sf* *p* *sf* *p* *sf*

stringendo

Fix bayonets forward! double!

stringendo *cresc.* *f* *f* *f* *ff* *ff*

Piu mosso

stringendo -

Allegro molto

Charge!

ff *ff*

Moderato $\text{♩} = 80$

rit. *rit. molto*

fff *fff* *fff* *fff* *gliss.* *fff* *fff*

Molto sostenuto
nobilmente

rit. *adagio*

And now you know the way to the

rit. 3 *cresc.* *mf* *tr* *adagio*

Allegro ♩ = 132

Marsh! —

Bugle *f*)

mf *mf*

Allegro ♩ = 132

sf sf sf sf mf

cresc.

p.

mf cresc. *sf* *p*

accel.

accel.

cresc. *f* *ff*

Molto allegro

tr *ff*

Nº 8 Intermezzo

Moderato con moto ♩ = 108

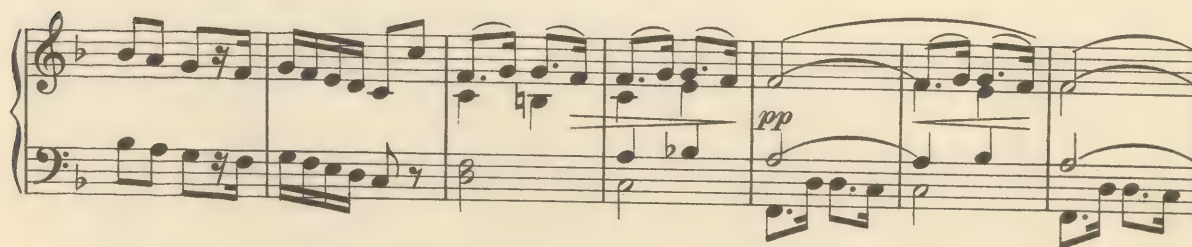
**) mf marcato*

p

dim. *p f* *p*

1. 2.

The musical score is written for piano and consists of five systems. The first system is a grand staff with a treble and bass clef, 2/4 time signature, and a key signature of one flat. It begins with the tempo and metronome marking 'Moderato con moto ♩ = 108' and the dynamic '*) mf marcato'. The first system contains two measures. The second system contains two measures, starting with a piano dynamic 'p'. The third system contains two measures, with a repeat sign at the end. The fourth system contains two measures, with a piano dynamic 'p' in the second measure. The fifth system contains two measures, with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.



(Trio)
Poco meno mosso



First system of music. Treble and bass staves. Treble staff has a melodic line with chords, marked *mf* and *pp*. Bass staff has a supporting line. A *dim.* marking is present in the treble staff.

Second system of music. Treble and bass staves. Treble staff has a melodic line with chords, marked *rit.* and *rit. molto*. Bass staff has a supporting line, marked *pp* and *ppp*.

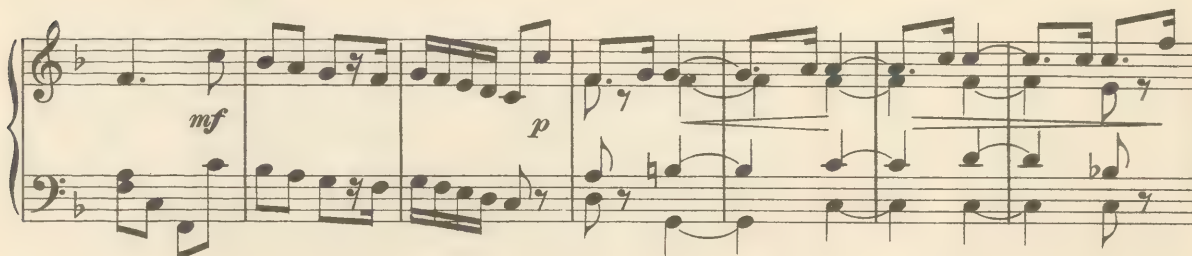
Tempo I

Third system of music, starting with *Tempo I*. Treble and bass staves. Treble staff has a melodic line with chords, marked *mf*. Bass staff has a supporting line.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with chords, marked *f* and *marc.*. Bass staff has a supporting line.

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with chords, marked *p*. Bass staff has a supporting line.

Sixth system of music. Treble and bass staves. Treble staff has a melodic line with chords, marked *dim.* and *p*. Bass staff has a supporting line.



a tempo ma meno mosso *rit.*

pp *dim.*

a tempo ma sost. *rit. molto*

pp *più f* *dim.*

rit.

pp

a tempo

p marc. *dim.*

p *pp*

cresc. *mp* *dim.* *pp* 8.....

Nº 9 Ensemble

(Jeanne, Emma, Erb, Bill, Charles; French peasants)

Allegro moderato ben ritmico ♩ = 120

Jeanne

I see at once I please you ve-ree

Erb

Jeanne

well! That's right dear, so you do! How naice! _____

Erb

And you al - so, you please me ve-ree well! Glad to 'ear it I'm sure!

Bill

What - ev - er is she driving at? It's just a foreign way they have.

Erb Bill

What on earth are they laughing at? Them French 'll laugh at a-ny-thing!

p *dim.*

Erb

Chorus (S. & C.) Laugh at a-ny-thing or no-thing! I'm—

pp

O là là ra-ta-plan ra-taplan! kee kon-ka dee, ra-ta-plan, ra-taplan!

sf pp

half in-clined to go back on the deal, And make her take

mf *f* *p*

Bill

back the pool! Don't do that! the

pp

Ra-taplan, ra-ta-plan, plan, plan, kee kon-ka dee ra-ta-plan, ra-taplan, kee

pp *mf*

Jeanne

bird's a bargain! a bargain! Is— that your name, Er -

kon-ka dee, ra-ta-plan ra-taplan ra-ta-plan!

dim. *p*

Erb Jeanne

bert Ig-gin? I don't de-ny it. Er - bert!

f *3* *p* *cresc.*

Erb

what a prit-ti name, Er - - bert prit-ti name! But we pro-nounce it a

Er - - bert, prit-ti name!

f *sf* *sf* *mf*

Jeanne

lit-tle bit dif-fer-ent, Er - - bert Ig-gins. But you pro -

p *sf* *p*

nounce it a lit.tle bit dif-fer-ent, Er- - - bert Iggins!

Erb O yes, I sign my

Bill What ev-er is she up to?

Chorus Some as a knack, a knack of wak-ing

Er- - - bert Iggins, Er- - - bert Iggins,

name. kee kon-ka dee kee kon-ka dee, ma-ri O

I don't un-der-stand

love and Erb Ig-gins is said to be

Er- - - bert Iggins prit-ti name, prit-ti name Er- bert Ig-

lay, ——— O yes, O yes, I sign my name!

Look'ere Madam, take back your pool!

one. Stop! hold on to that pool! *mf* *3*

gins prit - ti name! Shat.te - na

mf marc.

Bill

Don't be an ass, ——— don't be an ass! ———

rat - te - na to - po - see! Shat.te - na rat - te - na to - po - see shat.te - na

cresc. *f*

Jeanne

Erb

Look Bill! Look Bill!

rat - te - na shat.te - na rat - te - na shat.te - na rat - te - na to - po - see!

dim. *p*

kiss that name.

Bill look at 'er look at 'er kiss in my name, What is she

I'm lookin'! a case of

sf *mf* *cresc.*

dar - ling Er - bert And what a prit-ti

driving at tell me that.

love at first sight.

Ah ra-taplan ra-ta-plan ra-taplan plan plan!

mf *f* *pp*

name I'll av! a charm-ing name!

What d'yer mean? What are you talkin' a-bout?

f *p* *f*

Jeanne Erb

Jane Iggins! Jane what?

Jane Iggins!

pp *mf* *pp* *f* *fff*

Jeanne

And I know we shall be 'ap-py to-gether! I know

Bill

She knows

p *fp*

we shall be 'ap-py to-gether! So

Erb

See 'ere's your money,

you will be 'ap-py to-gether!

Chorus

Kee kon-ka dee, kee kon-ka

p

'ap - py to - geth - er you and I

take back the pool, — take back the pool, don't sign it!

a clear case of love, of love at first

dee — O la la son ma - ri ra - taplan plan plan ra - taplan plan

sfmf cresc.

— so 'ap - py to - gether, so 'ap - py to - gether,

Don't sign your name! I tell you the paper's all wrong! the pa - per's all

sight! She don't know a - bout Emma, she don't know you've a -

plan, sormari O lay, sormari O lay, O lay sormari O lay, sormari O lay, O

f

Allegro ♩ = 138

accelerando - - - -

you and I!
 wrong, don't sign!
 wife, por gurl!
 lay, O la!

Allegro ♩ = 138

accelerando - 3 - 3 - 3 - *gliss.*
cresc. - - - - *gliss.* - - *ff* *sff*

Erb

What's that paper you've got in your 'and?

ff *mf*
 (simile)

Jeanne

Erb

Nauttee boy! e know ver'well! What's that paper you've got in your 'and?

p *f*

Jeanne Erb Jeanne Erb Jeanne

Nautee boy! 'e know ver'well! And it o ver! I sign it! and it o ver! I

p sf p sf p

Erb Jeanne

sign it! What is it? Our

tr sf mf f p *maestoso*

marridge con - trak!

Bill

There's been a lit-tle mis - - take, that No.

Full Chorus

Con - - trat de mari - a - ge, de ma - ri -

Con - - trat de mari - a - ge, de ma - ri -

tr f mf

Erb No no no I sign it!
 Give me back that pa - per at once! But I'm a
 taire don't know his job.
p cresc. a - - ge ma - ri - age!
p cresc. a - - ge ma - ri - age!
 Jane Iggins! Jane Iggins! Jane
 married man a married man.
 You'll break 'er heart.
 Ra-taplan ra-ta plan!
 Ra-taplan ra-ta plan!
accel. *p* *cresc.* *sf*

Erb *sostenuto* *a tempo* *sost. a tempo* *ad lib.* *ff*

Will you listen, *a tempo* listen, *a tempo* I've a wife at

sostenuto *sost.* *colla voce*

sff *colla voce* *f*

a tempo ma meno mosso
Jeanne

Il a u-ne femme!

ome!

mf O aye shocking! *f*

a tempo ma meno mosso O aye shocking!

sf *mf* *sf* *f*

Allegro moderato

That is nozing! *slentando* I too av an 'us - band!

p

p What matter! *animato* Vi - ve l'en - ten - te cor - di - a - -

poco rit. *sf* *mf* *f* *animato*

rit.

le, vi - ve l'en - ten - te cor - di - a - - - -

Erb Did you ev - er hear the like! What a shame - - - - less

Bill As the usband does n't count there's a chance - - - - for

f Vi - ve l'en - ten - te cor - di - a - - - - le!

f Vi - ve l'en - ten - te cor - di - a - - - - le!

rit.

sf

sf

sf

sf

Allegro con brio $\text{♩} = 66$
(tempo di Valse animato)

le!

gurl! Go and fetch that no - taire!

you!

f Vi - ve l'en - ten - te cor - di - a - le l'en - ten - - te cor - di -

f Vi - ve l'en - ten - te cor - di - a - le l'en - ten - - te cor - di -

Allegro con brio $\text{♩} = 66$
(tempo di Valse animato)

f

Jane Iggins Jane Iggins!

What on earth did you say we want.ed?

What's the use? I explained as

p a - le! *cresc.* Si ra - ta - plan ra - ta - plan si ra - ta - plan sor mari O

p a - le! *cresc.* Si ra - ta - plan ra - ta - plan si ra - ta - plan com - ma

pritti pritti name, pritti name, and glad - ly

hand me that pa - per It's

clear as a man can speak.

f lay comma see O *p* lay, comma see, *p* comma sar, rat - te - na, to -

f sar O *p* lay, comma see, *p* comma sar, rat - te - na, to -

f *fp*

will I sign it!

not what I asked for! fetch 'im Bill! I daren't leave 'er! I tell yer its

No_____ use, its too late!

cresc. po - see alla gair - - - re Vi - ve l'enten - te cor - di.

cresc. po - see alla gair - - - re Vi - ve l'enten - te cor - di.

cresc. po - see alla gair - - - re Vi - ve l'enten - te cor - di.

don't say so! no_____ don't say that_____

all a blooming mis - take!

por woman! A good thing Emma's not here!

a - - - le, l'en - ten - te cor - di - a - - le, Ah! shatte.na

a - - - le, l'en - ten - te cor - di - a - - le, Ah - - lo!

mf *sf*

Jane
 will you hand it o - - ver? will you hand it o - - - ver?
 mur - - - der!
 rat - te - na topo - see shatte - na rat - te - na topo - see
 Ah - - lo! see - - - O
 la la
 la la

f p cresc. f
f p
sfp cresc. sf p

Emma Jeanne
 Iggins! I nev - er did! Jane Iggins!
 Jane Iggins
 la la la la la la la la
 O O O O O
 pp p

Emma Jeanne

I never did _____ Jane Iggins! Jane Iggins! prit - ti

Jane la la Iggins la la O la - shat - te - na rat - te - na to - po -

pp cresc. pp cresc. to - po -

pp cresc. to - po -

Andante ♩ = 63 rit. - - - -

name.

Emma Erb Emma

Erb! Emma! well I'm... What do you mean by chasing that

see! see!

Andante ♩ = 63 rit. 3 - - 3 - -

sf sf p < sf p < sf mf 3 3

Erb Emma

huzzy? You here! Yes me!

a tempo (♩ = former ♩)

sf pp 3 3 cresc. 3

Erb Emma

Where 'av you dropped from! No matter! Wel_come or not — I'm

pp *sf* *p* *pp* *slen-*

here — my lad!

Full Chorus

Mon Dieu! —

rit. *p* *rit.* *rit.* *sost. rit.*

sf p *dim.* *pp* *pp* *p*

Allegro moderato ben ritmico

Emma

Ex_cuse me Madam, but did I catch the

pp

Jeanne

name, Jane Iggins? A leetle joke Madame

Erb

I'm caught in a trap and I don't know

mf *pp*

Emma

on-ly a leetle joke! Madame! In - deed! And
what its all a - bout.

sf p *pp*

Erb

what's that paper in 'er and? Ask Bill Bay - lis, as done it all!

p cresc.

Jeanne

It's noz-ing! its noz-ing! at all!

What's in that paper? What's in that

Bay - lis! Bay -

S. & C. *pp* *mf*
Fi - don co - co! Fi - don co - co co - co!

Tenors *mf*
Co - co!

Basses *mf*
Co - co!

sf pp *cresc.* *sf p*

Mon Dieu c'est sa fem - me co - co, co - co!

paper, let me see it if you please at once, at once!

lis! Come at once!

p Fi - don co - co, *f* Fi - don co - co, co co, co - co shatte - na,

co - co, co - co *f* Fi -

co - co, co - co

cresc. *f* *sf* *sf* *marc.*

Erb if you're a man -

once I catch'im I'll pay 'im out!

3 ratte - na to - po - see, *3* shattena, *3* ratte - na to - po - see!

don houp la houp la!

f ler ma - ri O lay houp la!

cresc. *f*

Shatte-na, ratte-na to-po - see! Ah —

— don't let these women make a fool of me!

Let me

p Fi - don Fi - don co - co *cresc.* shatte-na, *mf cresc.*

Van

ra_taplan ra_ta - plan ra_taplan ra_ta - plan —

I'll see it sooner or lat - er

through, let me through girls! Let me

f rat_te-na to-po - see ma - ri O lay ra_taplan plan

Hou - ten co - co — ra_taplan plan

f *glissando*

stringendo (Shriek)

Ah! ra-taplan ra-ta-plan ra-taplan ra-ta-plan! —

I'll see it sooner or lat-er you may depend!

through girls! will you let me pass! —

cresc. plan ma-ri O lay ra-taplan ra-ta-plan ra-ta-plan

cresc. plan ra-taplan ra-ta-plan ra-ta-plan

stringendo *glissando* *sf cresc.* *fff*

Jeanne *Tempo I*

Mon a-mi! —

pp Le ma-ri!

pp Le ma-ri!

Tempo I *gliss.* *fff* *f*

Charles

Ca-nail-le!

poco rit. *sostenuto* *fff* *fff*

Adagio $\text{♩} = 72$ Emma Più mosso

What for you chasing my wife? Your wife? 'e dont want

ff *accel.* *sff* *f*

your wife! ere's 'is own! Don't talk to me!

Charles Tais-toi! Va-t-en!

f *sff* *f*

f *p rit.* *pp*

Pan! ra.ta.plan ra.taplan plan plan!

f *p* *pp* *trbm*

Pan! ra.ta.plan ra.taplan plan plan!

ff *sff* *p* *sf pp* *mf*

Adagio $\text{♩} = 138$ (beat six)

Charles Are you

cresc. *f*

Erb Emma Charles

Er - bert Iggins? I am! And I'm 'is wife! Ma -

p *mf* *cresc.*

slentando *rit.*

dame, I con-gra - tu - late you! I con-gra - tu - late you!

slentando *rit.*

f *sf* *mf*

Moderato ♩ = 98
pesante

Your 'usband miss you so bad, Madame 'E

animato *colla voce*

(tempo rubato, colla voce) *sf p* *sf* *sf p*

buy a French marrige con - trak, Madame to console 'imself with a

animato *colla voce*

rit.

French wife with my wife Ma - da - me!

stringendo

rit. *gliss. b* *colla voce*

sff *sff* *f*

Più mosso
Jeanne

Erb É - - cou - - -

Più mosso It's e - nough to

Charles

te! Va - t - en ca - - nail - - le!

drive a sane man cra - - - zyl!

cresc. *f* *sff*

Andante ♩ = 76

Emma

Erb — you've done it once too of - ten, and my heart's

rit. *colla voce*

sff *mf* *sff p*

Allegro $\text{♩} = 138$

Jeanne
 broke! Mon a-ri-co, mon a-ri-co, é - coute, é -

Erb
 It's e-nough to make a man do something des - per-

Male Chorus
 Kee konkadee kee
 O la - la O la - la! Van Hou-ten co - co

Allegro $\text{♩} = 138$

p cresc. *f* *p*

cou - te mon a-ri-co, é - coute, é - cou-te!

Charles
 ate! And you, Mister Iggins Sword or re-vol-ver, which you

kunkadee kee kunka dee!

f *sf* *mf*

é - cou - te é - cou - te! pas se battre

Erb
Bill Baylis where are you! Bill Baylis

like! sword or re - volve

pass ze batter pass ze bat - ter pass ze batter

pass ze batter pass ze bat - ter pass ze batter

cresc.

pas se bat - tre! Hé - las!

Bill Bay - lis, Bay - lis are you deaf?

Chose! which you like!

pass ze batter ra - ta - plan ra - taplan ra - taplan ra - ta - plan!

ra - ta - plan ra - taplan ra - taplan ra - ta - plan!

ff

ff

ff

pp Ga - - - re!

Hold hard, it's the Adjutant! Mur - - - der!

pp Ga - - - re!

pp Ga - - - re!

pp Ga - - - re!

sff *f* *mf* *dim.*

S. & C. pp Kee konker dee ra_taplan ra_taplan ra.ta

p *mf*

plan!

p *cresc.*

dim. *pp*

Nº 10 Quartett "Reconciliation"

83

(Jeanne, Emma, Erb and Charles.)

Andante non troppo ♩ = 56

Charles

Par-don, Madame! this little mistake Was

all the fault of my foolish wife! She on-ly a child and like a little joke.

Emma

What you call a lark, yes? It's

granted I'm sure, with all my heart! Lor bless ye, I like a joke myself! But of

Erb

course for a stranger just ar_rived It was a bit mis - lea - din'! You

might 'avknown better, Emma old gurl! Bigamy! Why it's a hanging matter!

Jeanne

Leastways that is so in the Army, Though not, I believe, in the Na - vy. Your

'us - band 'e frightened and run a - bout! 'E not think it a

joke! at all! But the mar_ket girls they laugh and laugh! 'Is

cresc. *f*

Charles

face it was a pic - ture! I ask your

mf *pp* *mf* *p*

Jeanne

Your 'us - band'e frightened and

Emma

It's grant - ed I'm sure, with all my heart! Lor

Erb

You might 'avknownbet - ter,

par_don Ma_dame with all - my heart! Is was all the fault of my

f *mf*

run — a — bout! But the mar — ket

bless yer, I like a joke my — self! I

Em — ma old gurl! Why, bi — ga — my's a hanging

fool — ish wife! She like a litt — le

p *cresc.*

girls they laugh — and laugh 'Is face it was a picture!

like a joke myself, though Erb's are some — times mis — lead — in'!

mat — ter! Though I fan — cy not in the Na — vy.

joke — like a litt — le joke, what you call a lark! my wife —

f *espr.* *p* *mf*

Them girls ve-ry young! Then good.

Now Erb that, il do, well good.

And a good fault too! Well good.

— ve-ry young! Then good.

mf *f* *mf* *mf* *pp* *f* *p*

bye Monsieur et Ma - da - me And I hope we shall soon meet a - gain! —

bye then Mis-ter and Ma - dam, And I hope we shall soon meet a - gain! —

bye then Mis-ter and Ma - dam, And I hope we shall soon meet a - gain! —

bye Monsieur et Ma - da - me And I hope we shall soon meet a - gain! —

mf *f* *p* *p*

Nº 11 Domestic Duet

(Emma, Erb)

Moderato con moto ♩ = 96

Emma Erb

Em - ma! Erb!

Emma Ig-gins, Em-ma my dear, How could you look at me cold and se-vere?

— Knowing so well that I love you true!

Emma

O Er- bert Ig-gins,

Erb my old dear, What does it si-gni-fy things looking queer? A wife has

Poco più mosso

wisdom and love for two! You

Erb

I fairly got caught in a trap!

Poco più mosso

sf pp

Emma

did, and I 'eard from a chap I met in the train that the girls are

pp cresc. sf mf

Erb

rather flighty! The officers say we must not For -

8va: sf pp

get they are foreigners; Rot! We find 'em the spit of the gurls you

p sf mf p

Tempo I

Emma

meet in Blighty! They of - ten talked of sending us out

Sometimes we'd hope, and at other times doubt — And pray so hard that it might come

Erb
true! A cu - rious thing how dreams'll deceive! On - ly last night I was

home on leave, Sit - ting at tea with the kids and you!

Poco più mosso

Emma

And Erb, how the children have grown! — Why I nev-er have known A

Erb

They av?

pp *mf* *p*

child put on flesh at the rate our lit-tle Jane does!

pp *cresc.* *mf*

Erb

Queer, ain't it, how luck in a lump 'll send a man right off his chump, And

mf

catch 'im just here in the side, — the same as pain —

pp *f*

Emma

The same as pain does! does!

does! The same as pain does!

pp *dim.*

rit.

rit. *pp* Erb! *pp*

Em - ma! O

rit. *pp*

Sostenuto ♩ = 66 *ppp*

Erb my old dear,

Em - ma Ig - gins, Em - ma my dear, How could you look at me

Sostenuto ♩ = 66 *p* *dim.*

pp

What does it si_gni_fy things looking queer, ——— If one has

cold and se_vere, ——— Kno_wing so well that I love you

pp *cresc.*

rit.

wisdom and love for two? I know ——— that you love me

rit.

true? ——— so well that I love you true? ——— that I love you

rit. *colla voce*

dim. *pp*

a tempo tranquillo

true! Erb! my old dear! ———

con tenerezza

true! Emma! Em.ma, ——— my old ——— dear! ———

a tempo tranquillo

p *cresc.* *sf* *pp*

Nº 12 Finale

95

(Jeanne, Emma, Erb, Bill, Charles,
Grummins: English and French Choruses)

Allegro con brio ♩ = 104

Soprano & Altos (English)

Tenors (English)

Basses (English)

Found at last!

Found at last! Found at last!

Bill

Found!

Found!

Why

Mis - ses 'Ig - gins where — on

Why

Mis - ses 'Ig - gins where — on

Why

Mis - ses 'Ig - gins where — on

Bill

The la - dies thought you had gone back home With a
 earth have you been hid - ing?
 earth have you been hid - ing?
 earth have you been hid - ing?

p

nice young chap you met in the train, Or else run off with a French - man!
 Or else run off with a French - man!
 Or else run off with a French - man!
 Or else run off with a French - man!

cresc. *f*

Emma

Lost or mis - laid? Off on my own? Not this time!

pp *cresc.*

Though may be there are some as rather wishes I was!

Not this time!

Not this time!

Not this time!

Rather

sf *p sf p* *sf p* *sf*

Chorus

Not Erb! Not Erb! now come a-long, come a-long, come the

wishes you was! Erb! Erb! well come a-long, come a-long, come the

wishes you was! Erb! Erb! well come a-long, come a-long, come the

mf *f*

wat - er's on the boil! — There's hot buttered toast and a nice cold ham,

wat - er's on the boil! — There's a

wat - er's on the boil! — There's a

mf

Bill

You
There's a mass of rolls and marmalade and jam,
And mar - ma - lade and
mass of rolls and marmalade and jam, You
never see such a spread, you
mass of rolls and marmalade and jam, You
never see such a spread, There's a

cresc.
f

Emma

There's hot buttered toast and a nice cold ham, And a
There's hot buttered toast and a nice cold ham, come a -
nev - er see such a spread in your life And a
You nev - er see such a spread! And a
jam, There's hot buttered toast and a nice cold ham, And a
nev - er see such a spread in your life, come a -
mass of rolls and marmalade and lots of jam And a

p

What's the meaning of this? Why Erb, why Erb, what 'av you been
Why Erb, why Erb, what 'av you been

rit. *- 3 -*

cresc. *sf sf*

Grummins *sostenuto (ad lib.)* *a tempo*
Up to? why, the same old game you all plays at 'ome!

up to? French Chorus (women) Con-trat de ma-ri-

sostenuto (ad lib.) *a tempo*
sf f

Jeanne *poco a poco rit.*
Emma But here they call it the En-tente Cor-di-
Erb Erb
Bill But here we call it the En-tente Cor-di-
Charles
Grummins But here they call it the En-tente Cor-di-
a-ge!

poco a poco rit. *p f*

Tempo di Valse

J
E
ale!

Erb
B
ale!

C
G
ale!

Both Choruses

Three cheers and one more for the Ong.taunt, and long may it be
Vi - ve l'En - ten - te Cor - di - a - le, l'En - ten - te Cor - di -

Three cheers and one more for the Ong.taunt, and long may it be
Vi - ve l'En - ten - te Cor - di - a - le, l'En - ten - te Cor - di -

Tempo di Valse

f

Jeanne and Emma

Si ra - ta - plan ra - ta - plan, si ra - ta - plan, sor ma - ri O
O aint the ways of the French just like our own, though you might n't

Erb and Bill

O aint the ways of the French just like our own, ve - ry

Charles and Grummins

Si ra - ta - plan ra - ta - plan, si ra - ta - plan, com - ma
O aint the ways of the French just like our own, ve - ry

[Cor - dial! *p* O aint the ways of the French just like our own, though you might n't
a - le! Si ra - ta - plan ra - ta - plan, si ra - ta - plan, sor ma - ri O
Cor - dial! *p* O aint the ways of the French just like our own, ve - ry
a - le! Si ra - ta - plan ra - ta - plan, si ra - ta - plan, com - ma

cresc.

J lay comma si, O lay, comma si, comma sa, O lay! le ma - ri O lay!

E think so per - haps at first, ve - ry like, ve - ry like, in fact they're ex - act - ly the

Erb like _____ in - deed.

B like _____ in - deed, ve - ry like, ve - ry like, in fact they're ex - act - ly the

C sa, _____ O lay, al - ley zee, al - ley zee, O lay, comma si, comma

G like _____ in - deed. Yes, they are

think so per - haps at first ve - ry like, ve - ry like, in fact they're ex - act - ly the

lay comma si, O lay

like in - deed.

sa, _____ O lay Al - ley zee, al - ley zee, O la, comma si, comma

f *p* *cresc.*

J Vi - ve l'En - ten - te cor - di - a - le l'En - ten - te cor - di -
 E same ——— just ex - act - ly the same ——— just ex - act - ly the
 Erb O yes! just ex - act - ly the same ——— just ex - act - ly the
 B same ——— just ex - act - ly the same ——— just ex - act - ly the
 C sa, ——— Al - ley zee, al - ley zee, O la, ——— Al - ley zee, alley zee, O
 G like, ——— ve - ry like ve - ry like, in - deed ——— never mind, never mind, come
 same ——— just ex - act - ly the same ——— just ex - act - ly the
 trat — al - lo! al - lo! Con - trat — al - lo! al - lo! Con -
 on ——— never mind, never mind come on ——— never mind, never mind come
 sa, ——— Al - ley zee, al - ley zee, O la, ——— Al - ley zee, alley zee, O

J
ale, al - lez vous en, al - lez vous

E
same, The

Erb
same, I'll tell my

B
same, come

C
la! Al -

G
on, And

same come on — and save your - self! come on — and save your -

trat, mar - rige — kontrak, mar - rige con - trak, — mar - rige con -

on! Come on and save — your self! come

la! Mar - rige con - trak, — mar - rige con -

mf *cresc.*

J
E en, O les mechan-tes fil-les!
girls are real ly rath-er fligh-ty!

Erb
B wife! Hi Em ma, come and save me!
on, come on the tea is rea-dy!

C
G lez, O les méchan-tes fil-les!
that's what comes of be-ing cor-dial!
self, come on the tea is rea-dy!

trak, con- trat de ma-ri-a-ge!
on, come on the tea is rea-dy!

trak, con- trat de ma-ri-a-ge!

J
E vi-te! Mé- chan- tes fil-les, lâ-
come Erb! Save your-self Erb, be a

Erb
B Em-ma! Give ov-er gurls, let me
rea-dy! Save your-self Erb, be a

C
G vi-te! Mé- chan- tes fil-les, lâ-
cor-dial! I nev-er see such a
rea-dy! Save your-self Erb, be a

vi-ter! O ra-ta-plan, ra-ta-
rea-dy! Save your-self Erb, be a

vi-ter! O ra-ta-plan, ra-ta-

J
E
chez _____ lâ - - chez cet homme! lâ - chez le!
man _____ O come a - long! come a - long!

Erb
B
go _____ I must be off, must be off!
man _____ O come a - long! come a - long!

C
G
chez _____ lâ - - chez cet homme! lâ - chez le!
sight _____ I nev - er did in my life!

man _____ O come a - long! come a - long!
plan _____ Kee Kon - ker dee! Kon - ker dee!

man _____ O come a - long! come a - long!
plan _____ Kee Kon - ker dee! Kon - ker dee!

rit. *sost.* *rit. molto*

End of the Opera

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